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The stone sculptures of the twelfth to sixteenth centuries are highly important, including French Gothic groups of the Virgin and Child. Wood carvings comprise gilded and polychromed statuettes, columns, and other objects. Stained and painted glass is notable for the early French, Flemish, Swiss, and English specimens.

Important Chinese porcelains are mainly of the K'ang-hsi period and include the important *famille noire* vases mentioned previously, a peachbloom amphora of exceptional coloring, and two *famille verte* baluster vases.

Among the paintings is a Henner *Magdalene Weeping*, a Monticelli *Fête Champêtre*, and Spanish altarpieces. Several fine tapestries are included.

Furniture and decorative objects include processional crucifixes, Urbino majolica plaques, tanagra terra cotta groups, a pair of Spanish baroque bedsteads and a fine *vargueno*, also a Louis XV acajou commode mounted in *bronze doré*, by Francois Antoine Mondon.

The Spanish baroque altar with wrought iron screen, formerly in the chapel on Mrs Shipman's estate at Newport, is included.

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Architectural League, 115 East 40th St. *Watercolors of Interiors and Exteriors of Houses by Elizabeth Hoopes*, Nov. 9-21.
Art Students' League of New York, 215 W. 57th St. *Watercolors by Members of the League*, Nov. 10-21.
Brooklyn Museum, Eastern Parkway. *Four Centuries of Portraiture in Prints*, to Dec. 6; *Paintings by Six American Artists*, to Nov. 20.
College Art Association, Art Galleries of the Squibb Building, 745 Fifth Ave. *Soviet Art*, Nov. 13-28.
Columbia University, Avery Library. *Early Architecture of New York City. Selected Work of the Historic American Buildings Survey*, to Nov. 30.
International Art Center, 310 Riverside Drive. *Works of Petras Rimša*, to Nov. 14.
Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Special Exhibition of Glass from 1500 B.C. to A.D. 1035*, to Nov. 30.
Municipal Art Galleries, 62 West 53rd St. *Oil Paintings by Four Groups of Resident New York Painters*, to Nov. 29.
Museum of the City of New York, Fifth Ave. & 104th St. *Statue of Liberty Enlightening the World*, to Dec. 1.
Museum of Modern Art, 11 W. 53rd St. *John Marin: Retrospective Exhibition*, to Nov. 22.
National Arts Club, 15 Gramercy Park. *Thirty-first Annual Exhibition of the Books of the Year*, to Nov. 18.
New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints*, to Dec. 31.
Pen and Brush Club, 16 East 10th St. *Oil Paintings by Members*, to Nov. 20, except Tuesday and Thursday afternoons.
Vanderbilt Gallery, 215 West 57th St. *Photographs presented by the Oval Table Society*, to Nov. 15.
Whitney Museum of American Art, 10 W. 8th St. *Third Biennial Exhibition of Contemporary American Painting*, Nov. 10-Dec. 10.

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A. C. A. Gallery, 52 West 8th St. *Recent Work of Tromka*, to Nov. 14.
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(Continued on page 30)

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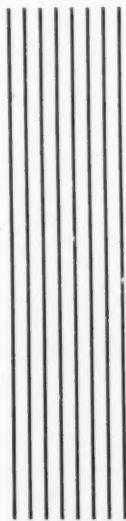
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THE FORUM OF DECORATIVE ARTS

Hendrik Boelen
made this American silver porringer in New York in the early part of the eighteenth century. Porringer handles were pierced to prevent their becoming hot when the contents of the bowl were heated. With their circles, diamonds and hearts they made a design called "geometrical" of which this is an elaborate example. From Clapp and Graham.



A heart
shaped piercing distinguishes the handle of this silver bowl dated circa 1698. It was made during the reign of William III and bears a registered hallmark and the initials "C. D." The irregularity in the shape of the bowl itself indicates a long, useful life, possibly for domestic purposes as well as a surgeon's bowl. From Peter Guille.

**Early Silver
BOWLS and PORRINGERS**

{ "And often after sunset, Sir,
When it is bright and fair,
I take my little porringer,
And eat my supper there."
WORDSWORTH, "We are Seven" }

The Queen
Anne "surgeon's bowl"—the older English term for "porringer"—from Walter H. Willson of London was made by Samuel Thorne in the year 1705. The handle, whose shape follows roughly that of the royal crown, is designated as "crown cresting." On it are engraved the initials "S. I. M.," probably those of the original owner.

Made in
London during the reign of Charles II, this silver bowl has a handle of "key-hole" design, so simple as to have been executed with very crude tools. It is pleasing in its simplicity, however, because it accords with the plainness of the bowl, and the practical purpose for which the whole was designed. From Harman and Company, London.



THE FORUM OF DECORATIVE ARTS

CHAIRS of the Reign of Louis XVI



The lyre backed side chair from Elsie de Wolfe illustrates most popular motive in this era of refinement and elegance. Straight, fluted legs with decorated cubes at the top are almost invariable in Louis XVI chairs. Here the ornament is a delicately carved rosace, while tiny pineapples surmount the rails of the back.



Chair backs in the shape of a medallion were most fashionable under Louis XVI. The beauty of the oval is emphasized in this arm chair from Symons by the charming tapestry upholstery which follows exactly the outline of the back and seat. The running ornament surrounding both is rang de perles executed with the utmost delicacy.



Georges Jacob signed this arm chair, from French and Company, which illustrates a type called "shovel back." Graceful and supple in its lines, the frame is adorned with beaded and corded moldings of very fine carving. The upholstery is exceedingly handsome, being an eighteenth century Beauvais tapestry which conforms with elegance to the shape of the chair back.



L. Alavoine and Company show this arm chair, which is distinguished for its graceful lines and simple carving. The consoles curve in slightly as they join the seat to allow the set back necessary for a lady's panniers, which diminished during the reign of Louis XVI. They are decorated with a low relief design of laurel leaves in the Greek manner.

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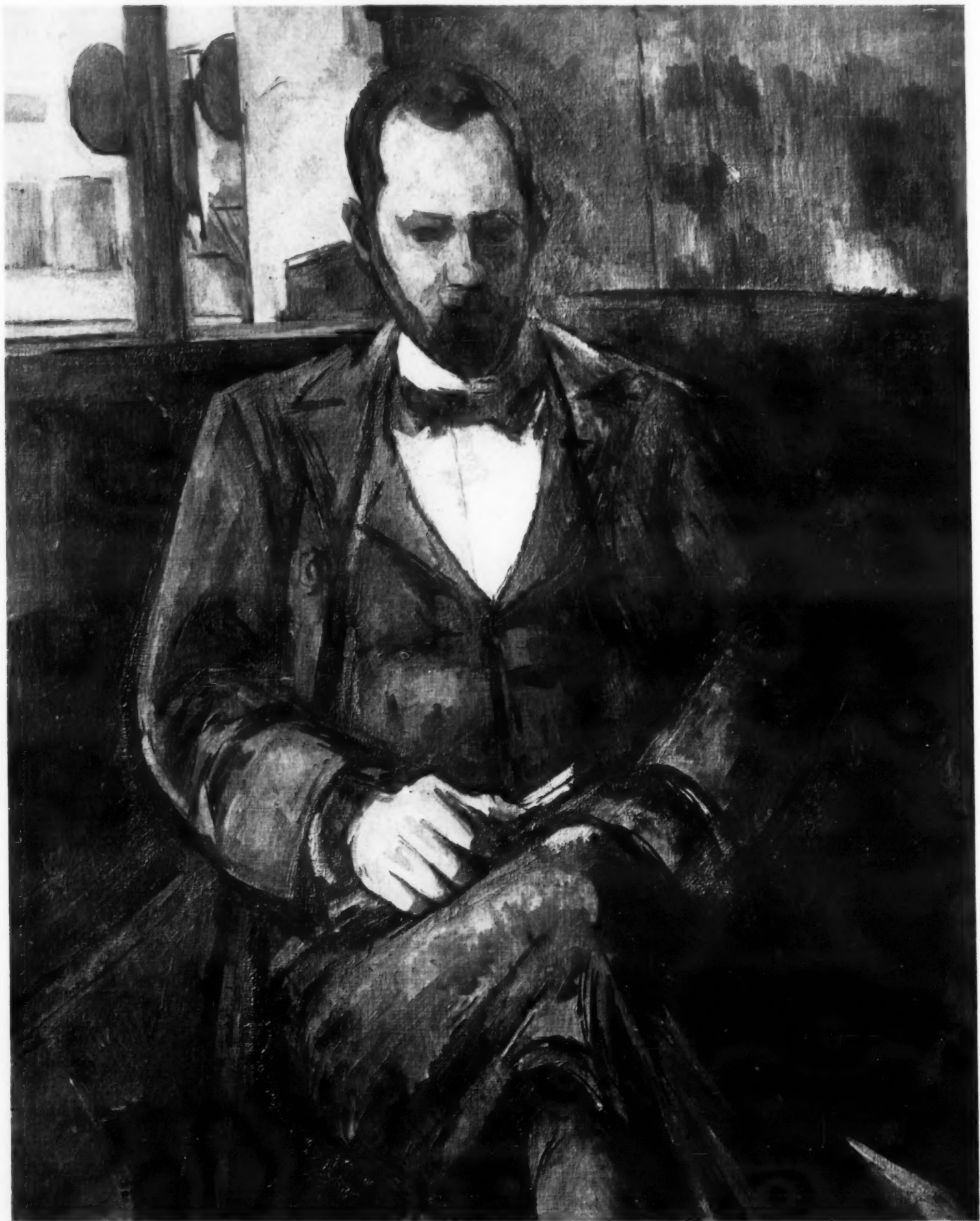
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EXHIBITED AT THE BIGNOU GALLERY

CÉZANNE: PORTRAIT OF A DISTINGUISHED VISITOR TO AMERICA

This is the famous portrait of M. Ambroise Vollard, the great patron of the Man of Aix, who has just arrived on his first visit to this country. The picture is also making its initial American appearance following the great Orangerie Exhibition last summer at which it was shown publicly for the first time. Painted in 1899, it required one hundred and fifteen sittings, at the conclusion of which it is recorded that Cézanne remarked: "I am not displeased with the painting of the shirtfront."

THE ART NEWS

NOVEMBER 7, 1936

A Vivid Panorama of Cézanne

By Stephan Bourgeois

A FEW weeks before Cézanne died, he wrote to his son the following observation on the understanding of his own work: "The sensations which are at the root of my work cannot be fathomed." A significant remark, which reflects the state of understanding prevailing at that time. The first view of Cézanne's pictures was indeed puzzling to everyone who saw them in those days, including myself when I had my first glance at them, the same year, in Vollard's famous art shop in the Rue Lafitte. Frankly speaking, then I did not see anything else in them than color spots and lines, indicating something like a visual skeleton of figures, landscapes and still-lives. A few years later, at an exhibition of Bernheim's, the man seemed to be less obscure and when I saw—two years later—a portrait of Madame Cézanne, I felt an impact so powerful that I could not resist the temptation to acquire the picture. Finally the enigma of Cézanne's personality began to give away before the intimacy of personal acquaintance.

Thirty years have passed. Exhibition after exhibition has come and gone showing us one side or another of the master's effulgent mentality; gradually we have been able to piece together a picture of his extraordinary metamorphosis.

Now we are able to add to these experiences the analytical books by Duret, Meier-Graefe, Gasquet and Roger Fry; the revealing published words of his own conversation and letters; biographical books by Vollard and Gerstle Mack, and the recent *catalogue raisonné* of Lionello Venturi. Then the man begins to emerge in his entirety as a human being, as an aesthetic thinker, a pictorial revolutionary and a nature-philosopher of such magnitude that he can only be compared to the greatest of all time, overtowering his contemporaries through his visionary power and humility. A "source-man" like Jean Jacques Rousseau, he went back to the springs of life, divesting reality of all earthy heaviness and material appearance with which it had been encumbered for nearly five hundred years. The change which he has been producing in our visual attitude by the infiltration of his sensations into our artistic system seems to have consequences which cannot yet be fathomed. In this way the prognostication he himself made thirty years ago has been amply proven.

Thus it fascinates the painter of today, the amateur and the student of art to approach Cézanne more and more closely as far as

this is possible. To do this, it is best to get a bird's eye view of his remarkable evolution. The present exhibition at the Bignou Galleries offers a better opportunity to see his whole *oeuvre* at practically one glance than does any exhibition I have yet seen. Here the man is visible through forty-two years of his life, showing from one visual stepping stone to the next the gradual progress of his evolution as a logical whole. Thirty-three pictures have been brought to this country from France, most of them unknown to us—partly directly from the Cézanne family, partly from the unexhibited portion of the collection of Vollard, the rest from different sources.

For those who are familiar with the Cézanne "literature," the first American appearance (following its "première" at the Orangerie exhibition this summer in Paris) of the famous Vollard portrait, the creation of which was so delightfully described by Vollard himself in his book on Cézanne, will be welcome news. Vollard has accompanied this masterpiece on its trip to the United States to have a glimpse at the country whither so many canvases of Cézanne which were once in his possession have migrated within recent years.

In the Bignou exhibition is also the portrait of Lola, whose conversation



EXHIBITED AT THE BIGNOU GALLERY

CEZANNE: "L'ESTAQUE," MEDITERRANEAN LANDSCAPE PAINTED ABOUT 1883-1886

with Vollard on the subject has become a classic. Comparing the two portraits, the former so profound and free in handling, with the latter, so tight and timid, it is difficult to grasp that it was the same artist who painted both pictures. The little portrait of Zola dates from 1862, when Cézanne joined the Académie Suisse, one of those institutions where the prospective artist is introduced by plaster casts, formulae and second-rate professionals into the mysteries of pictorial cooking. In this case the recipe which was handed to the neophyte was rather watery—a concoction of thin lines and anaemic colors, so characteristic for the epigones of the Olympian Ingres. Fortunately for Cézanne, he subsequently failed in his examination for the Ecole des Beaux Arts and was accordingly thrown entirely on his own resources.

To cure himself he went to the Louvre and—using the time-honored remedy so much in favor with French artists whenever they feel their artistic blood circulation defective—to the Venetians and their descendants, Rubens and Delacroix. This Baroque sensuousness and the corresponding violence of Michelangelo and Tintoretto

made his blood respond with Bacchic exuberance. And so he began to throw on canvas with brush and palette-knife, a series of coloristic explosions in which chaos seems to have broken loose. *Nymphs and Fauns* (1864-68) in the present exhibition illustrates this phase perfectly. A year later he seems to wallow in actual mud, when paint-



EXHIBITED AT THE BIGNOU GALLERY

TWO CHARACTERISTIC PORTRAITS: (ABOVE) JULES PEYRON; (RIGHT) CHOQUET, ONE OF CÉZANNE'S FIRST BUYERS (1885)

ing his *Father* and *Uncle Dominique*. When Claude Monnet saw pictures of this type, he exclaimed: "Il crache le ton!" Artists in general called the method *peinture à pistolet*, an appropriate description of the process.

The image of what Cézanne saw was indeed shot out of his mind with incredible violence. Apparently the artist was afraid that he could not yet hold his vision of the sitter sufficiently long to execute a well balanced picture. Consequently the work had to be done as fast as possible, otherwise it might slip from the mind. In this way technique was sacrificed to expression. This fear between the reception of an illuminating vision of the subject and its realization haunted Cézanne all his life, yet what mattered before all was the actual vision, derived directly from nature and seen simultaneously with incredible impact. "I believe," wrote Cézanne one day to Vollard, "that I become more lucid before nature. Unfortunately the realization of my sensations is always very painful."

Such painful struggle between his vision and execution accounts for the plowing of the canvas as if it were a field, something like soil—a heavy loam which has been worked and reworked before it can give the proper nourishment to the grain. Once the grain was planted properly, it sprouted with incredible vigor. In consequence the portraits surprise us through their directness and through the unpremeditated attack on the subject. The sitters are caught by his eye "sur le vif" in all their animal egotism and exuberance. Nothing of that sort has been seen since Daumier's keen analysis laid bare the very soul of the men of his time.

Another vista of the question followed in the next few years. A calmer atmosphere pervades his work, Courbet having appeared on the horizon. His fluid palette allowed Cézanne's Baroque fury to subside. Through Courbet he was carried into the center of the contemporary stage. The *Portrait of W. Boyer* and the *Moulin à l'Huile* in the present exhibition underline this transitional period in Cézanne's life. The heavy impasto has disappeared, greens of deepest hue alternate with sombre blues and light browns; the brush has glided with greater ease over the canvas. His style has assumed a

great solemnity. The hand seems still to have been somewhat in a hurry, but the image remains fully alive and comes out with greater clarity.

In 1873 Cézanne met Pissarro and with him went to the country—to Pontoise and later to Dr. Gachet in Auvers-sur-Oise. At once Cézanne was thrown from the atmosphere of his studio into the wide-open laboratory of nature—nature so complex and perplexing in its diversity that it seems to have defied his eager grasp. *Zola's Home at Medan* (1875-77), seen through the vibrations of an atmosphere filled with light and humidity, illustrates the entrance of Cézanne into the impressionist world. Here we have Pissarro's method, but there is something else: an undertone so deep and resonant, that the older artist is outplayed. The foliage rustles playfully in the breeze, the trees sway their flexible bodies with youthful vigor. The houses seem to conceal themselves in the ocean of green life, strong and ancient in their sedentary existence. Already here we feel that fusion between man's work and nature, so dramatically understood and elaborated in Cézanne's later landscapes. In this way, too, the artist understood his own role in the scheme of nature.

In contact with natural clear tones, Cézanne's palette has cleared itself of the last impurities and his canvases have become transparent, enamel-like, flowery projections of a dream world, lovely and serene. And now he began to tackle the other side of the multiple spectacle which we call nature: its diversity and its architectonic unity. Stone by stone, the elements were studied, singly and in their interrelationship. These stones are called still-lives.

In the present exhibition, six still-lives show the evolution in this field—three compositions of fruit, table, pitcher and curtain—two representing plaster casts of a Baroque *putto*. The last still-life, *The Three Skulls*, of 1900, is the most surprising of all; it was one of Cézanne's favorite pictures, and one from which he could not separate himself. In these still-lives Cézanne overcame any concept of inanimate matter. Rembrandt and Chardin had seen before that even objects have a life of their own: "How few have ever seen nature and shall ever see it," Chardin had said. And so Cézanne discovered the last word in the mystery of matter and its nature through a continued return to this form of spiritual discipline.



Armed with such profound understanding, to him the three skulls appeared exactly like the expression of living heads, retaining something more powerful than actuality—their own character and a grandeur which does not exist in the fluctuation of life.

In the eighties Cézanne returned to Provence and discovered in

(Continued on page 22)

Portraits of American History

By Alfred M. Frankfurter

ONE of the axioms of the "smart" modern critic is that American painting of the eighteenth and early nineteenth century *must* be dull. No refutation could be more destroying than the exhibition entitled Masterpieces of American Historical Portraiture now current at M. Knoedler & Co., for, despite the frightening imputation of history as a paramount consideration, here are testimonials to the artistic standards of the early United States which would have an honorable place next to the contemporaneous art of any nation.

Perhaps, however, it has been the long continuance of this very insistence upon the historico-sentimental aspects of the painting of a Gilbert Stuart or a John Singleton Copley which has obscured the vision of our contemporaries. If this reason is combined with the natural dislike of the Marxist critic for anything which savors of national tradition except in terms of modern sociology, it becomes readily evident that American art between 1750 and 1850 has been both consciously and unconsciously misinterpreted to its public of today.

The true picture is a quite different one. In the period mentioned we had, to be sure, a large proportion of capable, workmanlike painters, mostly portraitists, ranging in quality from average down to mediocre. Yet what boasted European countries, especially after 1790, as the major number of their artists? The answer, fortunately, is difficult, for all but specialists have succeeded in obliterating the memory of the numberless pedestrian painters of England, Germany, Italy and virtually all the rest of Europe during that time. In the higher rating, of course, we had no Goya, no Jacques Louis David, no Ingres, no Caspar David Friedrich. But there the disparity stops: other contemporary Europeans, like Beechey and Lawrence, Baron Gerard and Gottfried Schick, we can match easily in the history of American art. Not only Stuart and Copley, but Ralph Earl, John Vanderlyn and Washington Allston as well, can

hold their own beside the European academicians around 1800.

This is not to say that American painting of the period was without derivation from European models, which would be pure nonsense. Our artists, for the most part, not only derived from European tradition but imbibed it to the last draught: what else could have nourished them? Yet they grew away from it in exactly the same way as American life departed from the sources whence it had sprung but a short time before. It was, in the last analysis, the interpretation which mattered: thus the peculiarly American stamp on even so close a derivation as Gilbert Stuart's from the Royal Academy.

The final twist of native style is due to the true function of the painter in the late Colonial and early Federal periods: portraiture. The young continent had no Classic tradition to honor, no history to celebrate; it was too strongly Protestant to demand religious painting and far too concerned with the carving out of an existence to care about the literature of genre pictures. Consequently, as in the rounded fulfillment of any function, there is a kind of grandeur in this art which never sought more than to be itself.

And such are the portraits which Messrs. Knoedler have gathered in this exhibition. That they happen to represent historical personages is a stimulant to interest, but by no means its entire motivation. Only in the faces which look down from the gallery walls is there a hint of historical purpose, for these are indeed men and women in the fullest sense. In their presence it would be impossible to escape the assumption that with such lives, action and result must necessarily have been connected. That the painter was as impressed with these attributes, even if unconsciously, is recorded in each case with his own brush. So the matter of style progresses to its final touch of native flavor: the artist molded, more or less, by his subjects and surroundings.

Judged by these standards, John Singleton Copley emerges at

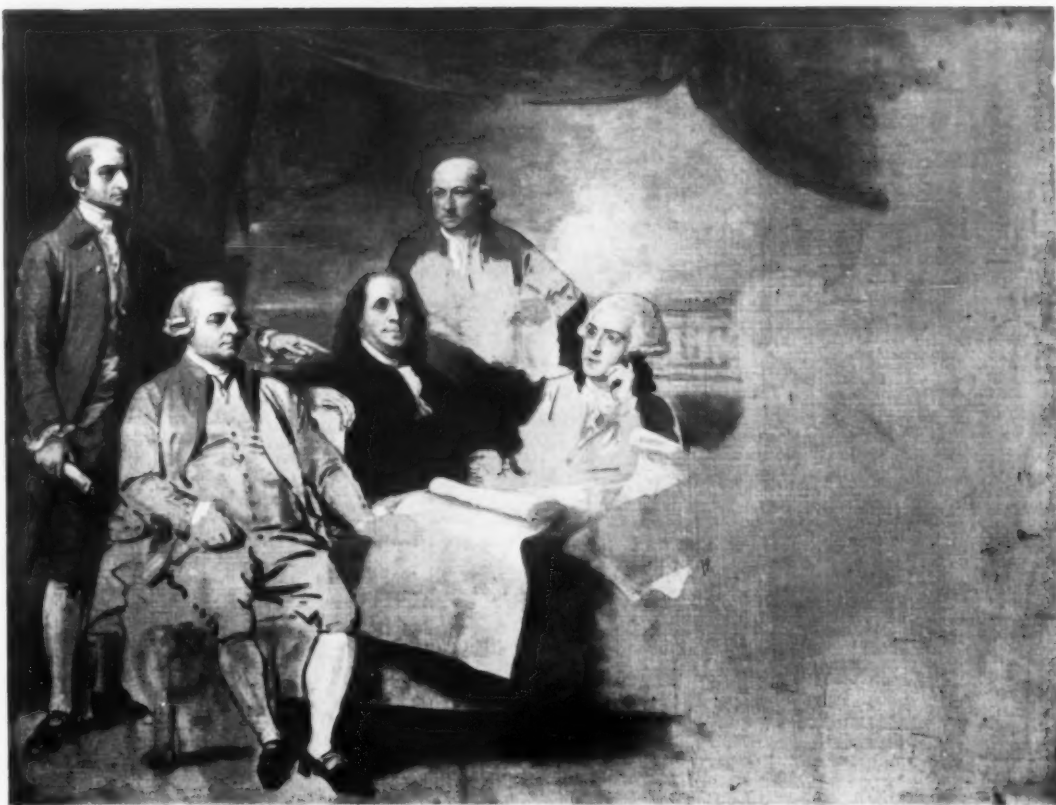


LENT BY THE MUSEUM OF THE CITY OF NEW YORK TO M. KNOEDLER & CO.
(LEFT) RALPH EARL: PORTRAIT OF MRS. ALEXANDER HAMILTON;

LENT BY MR. JOHN WINSLOW TROTT TO M. KNOEDLER & CO.

(RIGHT) J. S. COPLEY: "GENERAL SIR JOSHUA WINSLOW"

the head of his contemporaries. Until 1775, when he left America for England and to begin the steady deterioration of his style, he was, of all American artists, the most remote from European tradition. To this his *General Joshua Winslow*, lent by Mr. John Winslow Trott to the current exhibition, is eloquent evidence. Quite aside from the fact that the artist has painted no mere portrait of a certain minor military officer but instead a universally fitting commentary on all the "soldiers of the King" who were Lord Amherst's fellows, Copley exhibited here his *penchant* for tactile values to an extent rivaled only by his masterpiece, the *Portrait of Governor Mifflin and His Wife* in Philadelphia—doubtless the greatest American painting of the eighteenth century. The cloth of the General's uniform, the texture of his sword, the delicate flesh tones and the spatial depth of the background are difficult to duplicate among Anglo-Saxon painters of the time; one must go to Greuze and Goya for parallels. Yet there is more than that in Copley; there is, to be most strongly felt, an uninhibited artistic surety, a peace with his subject and a vigorous, virile, forthright statement of the content. Our advanced critic is likely to disdain these as bourgeois qualities; others will call them American attributes of the period.



LENT BY MR. J. PIERPONT MORGAN TO M. KNOEDLER & CO.

BENJAMIN WEST: "CONFERENCE OF THE TREATY OF PEACE WITH ENGLAND, 1783"

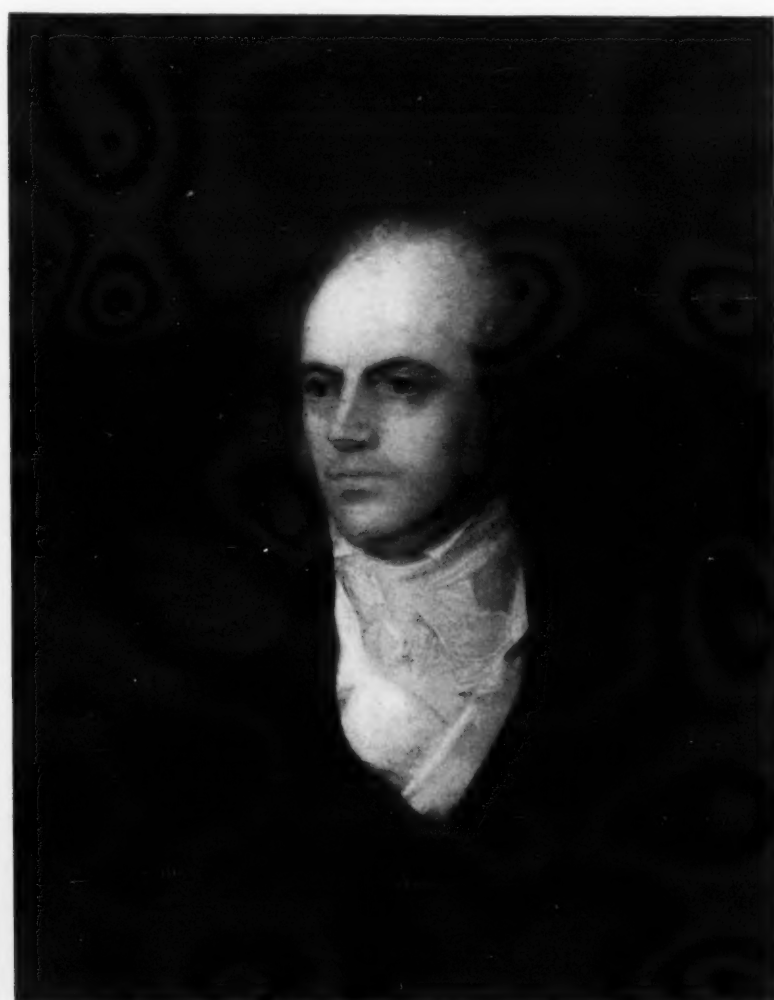
formula of the antique. His masterpiece, however, is the likeness of Theodosia Burr, in which all is the cult of form and beauty, as practiced by only one other painter—Jacques Louis David.

The unevenness of Gilbert Stuart is underlined by the present exhibition. Next to the repetitious formula of his *Washingtoniana*, the finely individualized portrait of Jefferson is proof of his clear vision and his broad talent for portrait construction, in which he surpassed the most adept limners of the Royal Academy. This genius for the "handling" of his subjects is seen again in *John Randolph of Roanoke* and, best of all, in the superb sketch of Jerome Bonaparte which is a dazzling *tour de force* of spontaneous transmission.



LENT BY MRS. W. PLUNKET STEWART TO M. KNOEDLER & CO.

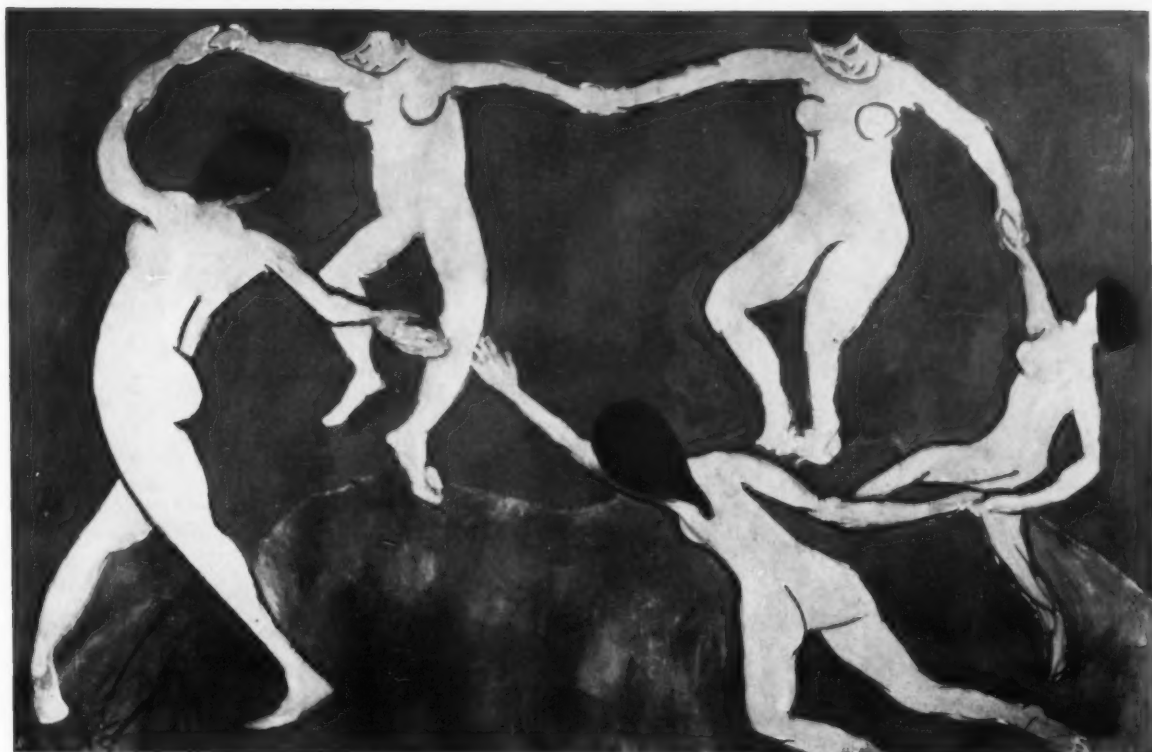
(LEFT) STUART: "JEROME BONAPARTE", PAINTED IN BALTIMORE, 1804; (RIGHT) THE PORTRAIT OF AARON BURR BY VANDERLYN



LENT BY MRS. WALTER JENNINGS TO M. KNOEDLER & CO.

John Vanderlyn is Copley's equal in the next generation, for we see him in the Knoedler show at the height of his power. The portraits of Aaron Burr and his daughter Theodosia belong among the monuments of American painting; here emerged the Vanderlyn whose brief moment of greatness, not yet sufficiently known nor celebrated, is a brilliant chapter in the history of American painting. In his portrait of Burr, the first man who wished to be emperor of the United States, one realizes the power of piercing characterization which was so subtly hidden beneath the cool clarity of his

MATISSE:
"LA DANSE"



SKETCH IN
OIL, 1910

EXHIBITED AT THE PIERRE MATISSE GALLERY

Matisse's Allegory of the Dance

By Martha Davidson

I FOUND that your panel *La Danse* had such *noblesse* that I decided to brave our bourgeois opinion and to place in my stairway a subject with nudes. At the same time I shall need a second panel whose subject could very well be called *La Musique*." Thus wrote Serge Stchoukine in 1909 to Henri Matisse. It is to this remarkable Moscow tea merchant and art patron that we owe the creation of two mural paintings, magnificent examples of a master's best work. Both were used as decorations for the Russian's elaborate eighteenth century palace and are now hanging in the Museum of Western Art, Moscow.

The current exhibition at the Pierre Matisse Gallery is built around a large oil painting, the sketch for *La Danse*, shown for the first time since 1912. It is twelve feet by nine, identical in size to the Stchoukine version. The large expanse of brilliant flat color and moving forms has a dynamic and startling effect. This is no ordinary dance.

It is true that Matisse found his inspiration in the *farandole*, the tempestuous and intoxicating dance of the girls, entertainers in the gay Moulin Rouge and Moulin de la Galette of Montmartre. But from a particular movement and rhythm he has abstracted a world movement, an eternal rhythm. In pure terms of line and color he has eternalized a dance on the top of the world. The sky and the earth are symbolized, not represented, by an intense blue and green. *The Bather*, painted about 1908, in the same style, has been included in the exhibition to show how in a completed painting, the thicker application of color is more dense and glowing. It also shows how massive substance is described by the union of a comparatively flat surface of color with a dark outline.

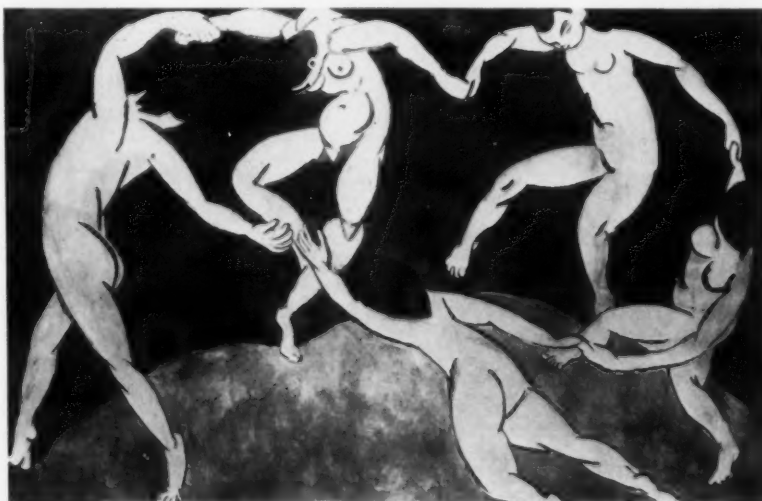
The two murals were painted in 1910, during the artist's *fauve*

period which followed his earliest traditional style and subsequent efforts in the impressionistic manner. The *fauves* reacted against the meticulous mosaic forms of the neo-impressionists and, with Gauguin and Japanese prints as their models, turned to broad planes of flat color circumscribed by strong outlines. The decorative pattern of the composition became an essential element. Matisse, who had won great success with his early conventional paintings, suffered the opprobrium that was accorded to the "wild beasts."

Of all the artists who have been influenced by the art of the Orient, Matisse, in *La Danse*, has most profoundly pierced the fundamental character of Japanese art. He has translated its terms in a painting that is a glowing monument to artistic cosmopolitanism. All detail is eliminated. A few strokes indicate the impersonalized features. Shading is absent but a calligraphic line which swells and decreases, transforms the flat areas into three-dimensional moving bodies. Matisse, conscious of the force of economy writes, "All that is not useful in the picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details, would, in the mind of the beholder, encroach upon the essential elements." As in Japanese

prints these paintings abandon visual reality in order to gain universality. The artist adds: "Underneath this succession of moments which is continually obscuring and transforming them, it is yet possible to search for a truer, more essential character which the artist will seize so that he may give to reality a more lasting interpretation."

A photograph of the Moscow decoration shows how the slow, almost frozen tempo of the sketch changed into an abandoned, whirling movement. The renewed energy of the Stchoukine painting depends mainly on the transformation of the flat figure in the background into a demonic danc-



IN THE MUSEUM OF WESTERN ART, MOSCOW

THE MOSCOW MURAL: ULTIMATE VERSION OF "LA DANSE"

er. Contour lines are broken into smaller units, each forming an individual accent in a pulsating rhythm. Angles grow sharper and the arms of the dancers in the background, bend more acutely to meet each other, thus emphasizing the rhythmic function of the spatial interval. Instead of the foot resting on an elevation it comes down into a depression, as if the weight of the frenzied figure punctured the earth.

La Musique, the second mural commissioned by Stchoukine, is represented by photographs of three different states: the sketch, the incompleted version, and the revised decoration as it now hangs in Moscow. While *La Danse* developed in elaboration, *La Musique* profited by simplification. Dog and flowers are eliminated and variations in the poses of the figures are restricted and made more subtle. Movement is replaced by a static rhythm. Intervals between the figures acquire the melody and majesty of a bar of Bach's music, with each note clear and distinct.

In the exhibition are also a drawing of Stchoukine himself (1912), a perfect harmony of expression and decoration, and two paintings, *La Danse aux Capucines* and *La Musique*, different interpretations than the Moscow murals. *La Danse aux Capucines*, painted in 1910, reproduces part of *La Danse* in a free form. This circle of dancing figures first appeared in the colorful arabesque, *Joie de Vivre*, begun in 1905 and finished in 1907. During the *fauve* period, like variations on a theme, it recurs several times. In *La Musique* the disinterested pose of the musician and seated child in the foreground emphatically appose the dancers in the background, as if to draw a discreet veil over the spinning figures clasped in voluptuous embrace. The dancers have a solidity of form surprisingly comparable to Renoir's famous figures.

These paintings are by no means naïve manifestations of a simple hand, but on the contrary, sophisticated products of a skillful manipulation and well reasoned concept. Matisse was dissatisfied with impressionism, with its primary aim of recording the fleeting sensation of a moment. He defines his feelings in the following manner: "I want to reach that state of condensation of sensations which constitutes a picture. Perhaps I might be satisfied momentarily with a work finished at one sitting but I would soon get bored looking at it; therefore, I prefer to continue working on it so that later I may recognize it as a work of my mind."

The artist's conscious concern was with order and clarity of composition and especially with colors which he approached instinctively. But it was the enduring character and content of his subject

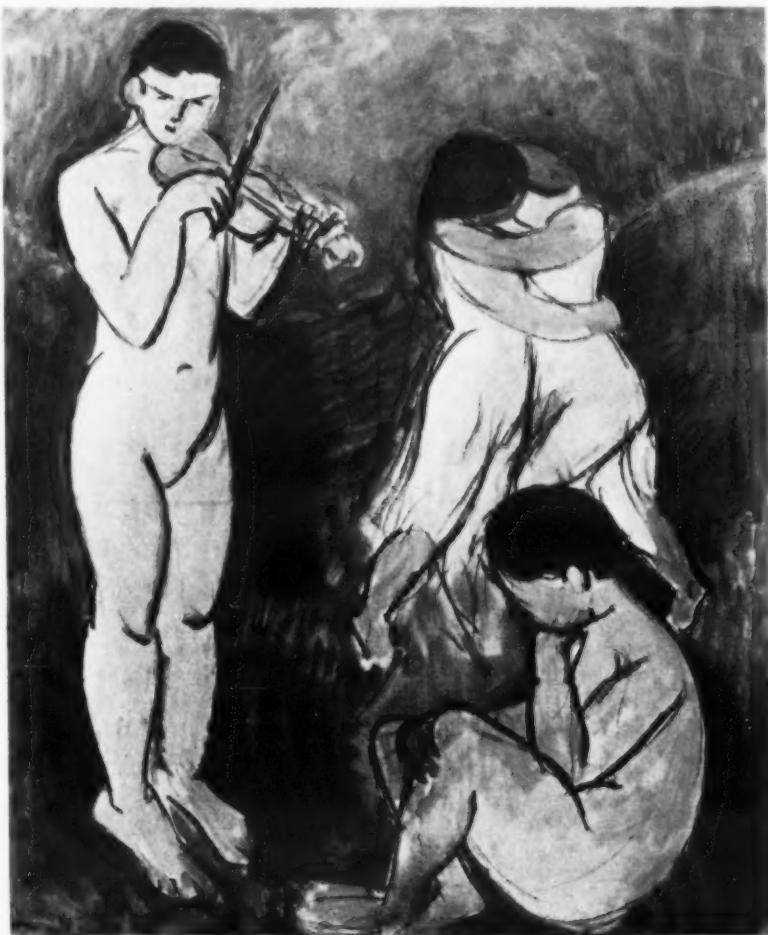
that he sought, even "at the risk of sacrificing some of his pleasing qualities," so thoroughly had he repudiated his previous attempts in impressionism. "In abandoning the literal representation of movement it is possible to reach towards a higher ideal of beauty. . . . I can not copy nature in a servile way, I must interpret nature and submit it to the spirit of the picture—when I have found the relationship of all the tones the result must be a living harmony of tones, a harmony not unlike that of a musical composition."

Matisse found the human figure the best medium for expressing "the nearly religious feeling that I have towards life." He was not interested in details and in likeness but in creating something that in its inherent painterly qualities would exist as an independent totality.

The remarkable aptitude for mural painting that made itself evident in the Russian decorations unfortunately lay fallow for many years. *La Danse* had been designed to decorate the large staircase in Stchoukine's home which dated from the period of Catherine the Great, having been built originally for the Troubetzkoi Princes. In 1903 Stchoukine had acquired his first Matisse painting, shortly after he had bought the Fayet Collection of paintings by Gauguin. In the years which followed most of Matisse's important canvases went to Moscow where they were hung in Stchoukine's grand salon and dining room. Photographs in the exhibition show the disposition of these paintings, done in special sizes to place them more easily on the elaborately decorated walls. The first mural was commissioned in 1909 and in the following year *La Musique* had its origin in the letter quoted above.

Matisse received his next commission for mural work in 1929. At the age of sixty he began his designs for the Barnes Foundation in Pennsylvania. He solved the problem of decorating three lunettes with six dancing figures. However, when the mural was completed it was found to be two feet short. Matisse altered his composition, adding two figures, and in 1931 the decoration was installed.

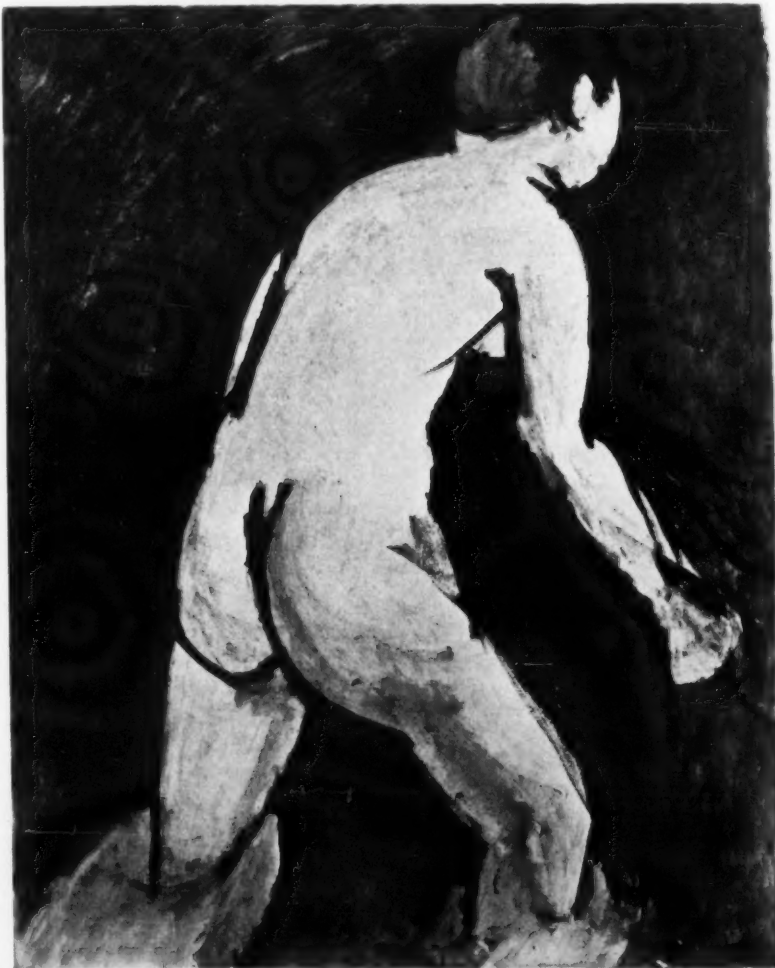
A new harmony of colors was created with grey, blue, deep pink, and black. The swirling, flat figures produce an elastic, fluent rhythm, a fruition of the artist's "musical painting." The curvilinear forms repeat and vary the outline of the lunettes while sharp angles in the background, lend a strong architectonic base. Matisse had passed through many periods since his *fauve* paintings. Visits in Morocco and in the Riviera left their impressions. But in the Barnes' paintings Matisse returns to the dancing circle and plays a greater variation on his favorite theme.



LENT BY MR. A. CONGER GOODYEAR TO THE PIERRE MATISSE GALLERY

(ABOVE) "LA MUSIQUE": ANOTHER SOLUTION OF THE MOSCOW SUBJECT, PAINTED FOR STCHOUKINE IN 1910; (BELOW) "THE BATHER," PAINTED DURING THE FAUVE PERIOD, CA. 1908

LENT BY THE MUSEUM OF MODERN ART TO THE PIERRE MATISSE GALLERY



New Exhibitions of the Week

Old Masters in a New Gallery

OPENING the New York quarters of the Schaeffer Galleries, already well known to the art public of London and Berlin, Dr. Hanns Schaeffer has hung an informal exhibition of paintings by the old masters intended obviously to indicate a cross-section of the firm's taste and stock. The new galleries are centrally located and have been handsomely furnished with a view toward simple and efficient fulfillment of their function.

The pictures shown range in date from the fifteenth to the eighteenth centuries and represent the Italian, Flemish, Dutch, German, French and English schools. The earlier manifestations of the Netherlandish schools are well represented by a handsome *Madonna and Child* by Jan van Scorel, whose always beautifully draughted linear style is insufficiently appreciated in America because of their rarity on this side of the Atlantic; by a *Presentation in the Temple* of the completely individual though still anonymous late fifteenth century Dutchman, the Master of Alkmaar; and by an astonishingly well painted allegory, *Vanitas*, from the hand of Gerhard Honthorst who, known during his Italian stay as Gherardo della Notte because of his delight in chiaroscuro effects which he absorbed from Caravaggio, represents as do few other masters a union of North European metaphysical impulses with the Italian sense for painting in its own importance.

An important late Rembrandt *Head of Christ*, dated by Dr. Bredius between 1650 and 1655, stands at the head of the seventeenth century Dutch pictures and, as a matter of fact, alone demands a visit to the exhibition. The picture belongs in the group of which the two fine heads respectively in the Johnson Collection, Philadelphia, and in the Detroit Institute of Arts—both dated 1648 by Dr. Valentiner—are a part, and is a welcome addition to the Rembrandts in this country. It is complemented by works of Terborch, Rubens, Jacob Ruisdael, Teniers and Wouverman.

Among the seven Italian paintings, a small Cima da Conegliano *Mythical Scene* is noteworthy for fine drawing and brilliant color; a Mainardi *tondo*, *Madonna and Child with Angels*, is a characteristic example of the brother-in-law of Domenico Ghirlandaio and his chief pupil; and the *Venetian Nobleman* by Palma Vecchio is an extraordinarily well documented portrait by a great contemporary of Titian.

Notable examples of Lawrence, Reynolds, Hubert Robert, Greuze and Hans Mielich are also included in this well chosen and compact selection.

A. M. F.

Night Scenes by a Colorist: Martin Kainz

PAINTINGS and charcoal drawings by Martin Kainz, at the Westermann Gallery, reveal an artist of rare energy and color consciousness. A vivid expressionism recalls this young German-American's boyhood apprenticeship in a color shop and early art training in Munich.

Several of the canvases, in subject and in strength of color line, are derivative of Van Gogh. But the force of a personal style is

registered in two night scenes of Tuckahoe, viewed from above. Deep greens lend an atmosphere of heavy darkness while splashes of color transcribe the dripping light of incandescent lamps, suggesting comfortable interiors.

In such a painting as *Fall Landscape*, Kainz's high keyed palette becomes over rich, if harmonious. So thickly does the artist use his pigment at times, that he seems to model rather than paint. The result approximates a bas-relief in its layers of color. It is in the night scenes, where color is neither too rich nor too heavily applied, that Martin Kainz's personal art is best exemplified.

M. D.

Marsh's View of Tawdry and Seamy New York

RECENT paintings in tempera, as well as etchings and watercolors, by Reginald Marsh form the current exhibition at the Rehn Galleries. The artist's controlling interest is in reproducing vignettes of contemporary life. But he has selected only two of its phases. One is New York amusing itself at the tawdry twenty cent movie, the burlesque show, the amusement park, and the crowded beach. There is no healthy play in Marsh's paintings, for he is concerned with the unconscious brutality and lust of the lower classes. Even when he deals with the acknowledged upper strata of society, as in *Monday Night at the Metropolitan*, he transforms the bedizened dowagers and pompous gentlemen into leering monstrosities.

It is thus not strange to find a second phase occupied with the waterfront, with sordid scenes of human derelicts. Yet in these there is no criticism. Despite affinities to Daumier and Toulouse-Lautrec, Marsh has neither the crusading spirit of the one, nor the cruel cynicism of the other. Rather is there a recognition of a mutual humanity in these creatures of his brush. They are sadistic, crude, and at times lewd, but they are human and accepted as such.

In the tempera paintings, which are the most ambitious, Marsh achieves a striking translucence and lustre, especially in the white bodies of the dancing girls in *Minsky's New Gotham Chorus*.

The compositions are still some-

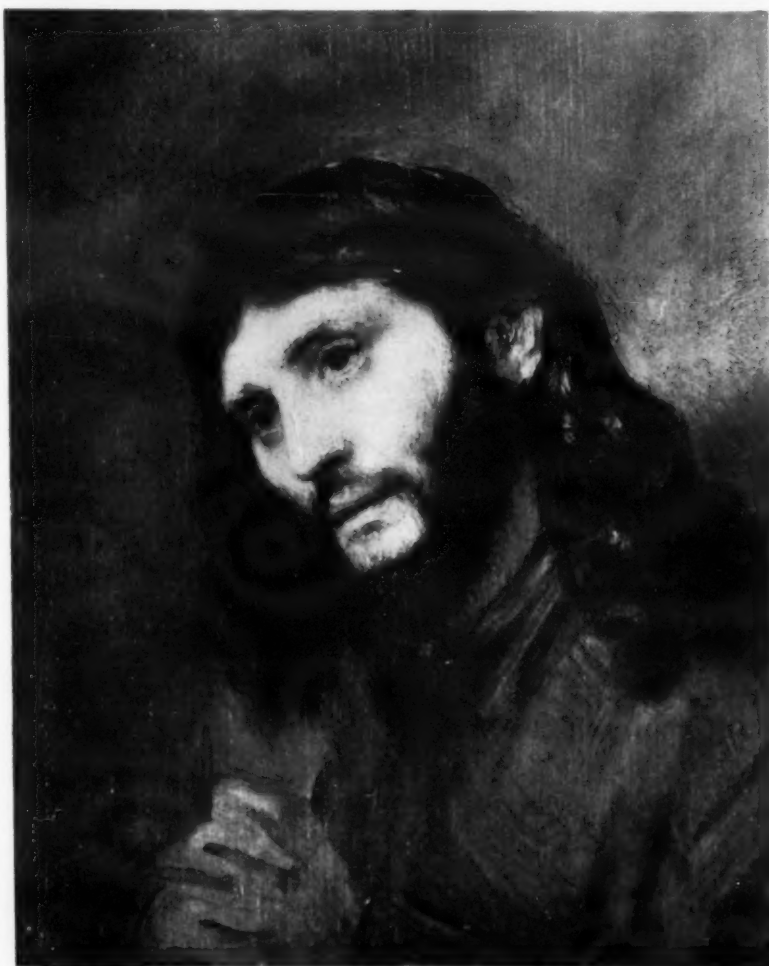
what confused. In *George C. Tilyou's Steeplechase Park*, a figure standing in the center of the picture, her hands clasped over the rail, is too obviously an artificial method of centralizing and balancing the composition.

The etchings, which mainly reproduce the paintings, allow Marsh to master another medium. By elimination of detail the organization becomes less entangled and the subject matter more arresting. The watercolors are rather commonplace, although the artist demonstrates his ability to handle this medium as well. The scenes are varied and academic. Particularly good is the painting with a pile of waterpipes in the foreground.

M. D.

Seen Here and There in the Galleries

THE memorial exhibition of the paintings of Alice Hirsh which is being held at the Morton Galleries has much to offer in various phases of the Manhattan waterfront. Crisp sunlight on river tug-boats, the shimmer of water round a scow which plows its



EXHIBITED AT THE SCHAEFFER GALLERIES
REMBRANDT: "HEAD OF CHRIST," PAINTED ABOUT 1648-1655

way across to New Jersey, Hudson River piers humming with activity—these are elements which appear in many of the cheerful group of paintings on view. *Bridges Over East River* has depth and appealing color, *Ice Floes in the Hudson* is interesting in the contrast it affords in white textures: white smoke as it spurts from tug-boats and the icy whiteness of the frozen river's surface.

BRUSH drawings, wood-cuts and wood engravings of Bernard Essers make an interesting exhibition this week at Contemporary Arts. Better known in Holland than in this country, his work is characterized by a sense of pattern, precise in line and detail, and traditionally Dutch. Many of the pictures on view are illustrations, notably successful being those which he did for Dante's *Inferno*. A mythical quality pervades the *Harvest* which is handled with imagination and dexterity.

At the same gallery Louis Bosa is showing his colorful paintings of the environs of New York. Even *Gray Day* belies its title, for its blues and greens have vitality and substance. It is not surprising to learn that this painter was born and lived for eighteen years near Venice. He exults in color, and his enthusiasm is contagious.

THE exhibition of "Sports and Pastimes" at the Argent Galleries offers ideas for one's leisure time ranging from patchwork quilting to polo. Anyone should be ashamed to listen passively to the radio after such displays of activity. Katherine D. Pagon has been awarded first prize for her *Dad and Son* and Agnes Tait receives honorable mention for her *Harlem Symphony*. In another room Katherine B. S. Larkin shows still life paintings and Long Island landscapes, pleasant sand dunes being handled with particular charm. Her flower paintings show color and design which are individual, notably *Ranunculus*, the Roman anemones whose purples and reds make their spectacular appearance in March.

WATERCOLORS by Charles Hovey Pepper adorn the walls of the Fifteen Gallery this week. This Boston artist offers two studies of the *Public Garden* which are particularly attractive, and excellent foils for each other. Two oil paintings both entitled *Statesman* show a leaning toward caricature and satire, for the subjects would seem to have been chosen from the ranks of the genus ward-heeler, rather from the august company implied by the titles.

ANTHONY THIEME is showing his recent paintings at the Fifth Avenue Galleries of the Grand Central Art Galleries. Gloucester and Rockport offer the subject matter and these delightful



EXHIBITED AT THE SCHAFER GALLERIES
THE FAMOUS FABERGE EASTER EGG OF GOLD AND JEWELS



EXHIBITED AT THE FIFTEEN GALLERY
"THE HIGH SIERRAS" IN WATERCOLOR BY CHARLES H. PEPPER

Massachusetts towns are effectively set forth in a fluent style. Especially sensitive and luminous is *Bassett Hall, Williamsburg, Virginia* which glows in autumn sunshine truly Southern. One is curiously aware of atmospheric conditions and temperature in these paintings. And so, one feels, must be the artist. For he names them *Sunny Afternoon, Wet Day, Drying Sails, Foggy Morning*, before which one alternately basks and shivers.

J. L.

From the Hermitage: the Work of Fabergé

FIVE hundred examples of the work of Carl G. Fabergé open the exhibition season at the Schaffer Galleries. Celebrated under Czar Nicholas II as a court jeweler, Fabergé studied the great classic styles of the goldsmith in Paris.

The most important piece in this exhibition is the magnificent Easter egg which was made to celebrate the two hundredth anniversary of the founding of the city of St. Petersburg. Executed in all the magnificence of the Regence style, it is of solid gold, six inches in height and is studded with hundreds of diamonds and scores of rubies. Miniature portraits of Peter the Great and Nicholas II painted by Vassily Zouev adorn the surface, but the great feature of the object is the miniature gold statue of Peter the Great concealed within. The egg itself is considered to be the finest creation of this modern Cellini. Most of the objects on display were designed as exquisite accoutrements to the life led by royalty of the period—exotic jewelry, perfume vials, cane handles of amethyst and push buttons in jade and gold. Fabergé was not only court jeweler to the Czar, but was called upon to execute objects in gold and precious stones for the King of Siam, the Rothschilds, and J. P. Morgan. J. L.

A New Scheme for National Art

TO EQUILIBRATE and to foster production and consumption of American art by Americans individually and collectively, the Downtown Gallery launches its season with an admirable new

policy. The gallery is divided into two units. In one the works of six acknowledged artists are exhibited with the express purpose of interesting museums and experienced collectors from the standpoint of permanent acquisition. Fifteen young artists, chosen by Mrs. Halpert as outstanding, exhibit their works in a separate unit. These paintings are popularly priced in order to be available to "the younger generation of gallery visitors."

In addition to these two units the Gallery hopes to promote mural and portrait commissions and to indicate and encourage the relationship between past and present American art by means of the American Folk Art Gallery. Such an ambitious and nationalist program grows out of the existing government projects and continues their policies on a private and restricted scale.

Nevertheless, the clarity, directness, and honesty of these primitive paintings are happily resolved in the works of the younger artists. In their paintings the temper and physical aspects of provincial America supplant æstheticism. Guglielmi's *Land of Canaan*, Fredenthal's *Landscape*, paintings by Prestopino, Fenelle, and Stenvall, clearly describe the independent and nationalistic interests of this younger generation of artists.

Among the group of older artists Kuniyoshi's alluring and pensive *Girl Wearing Bandana*, watercolors by Marin, a figure painting by Karfiol and an alabaster sculpture by Robert Laurent, are noteworthy. Sheeler's painting is disappointing in its photographic reality. He has painstakingly copied the effects of another medium even to the negation of color in order to reproduce the tonality of a photograph. However, by clarity and rejection of any impedimenta, he successfully presents the beauty in the fortuitous forms of modern machinery.

M. D.

A Gay and Whimsical Artist: Olga Pousette

WATERCOLORS and pastels in Olga Pousette's first showing, at the Ferargil Galleries, have the fresh spontaneity of an untrained hand and a whimsical mind. Miss Pousette is no draughtsman, yet in the delightful beach scenes her natural sense for color in rich harmonies and her simple human statements have a buoyant charm.

Some of the paintings are surprising in their childlike expressions and Blakian mysticism. When the artist departs from friendly and



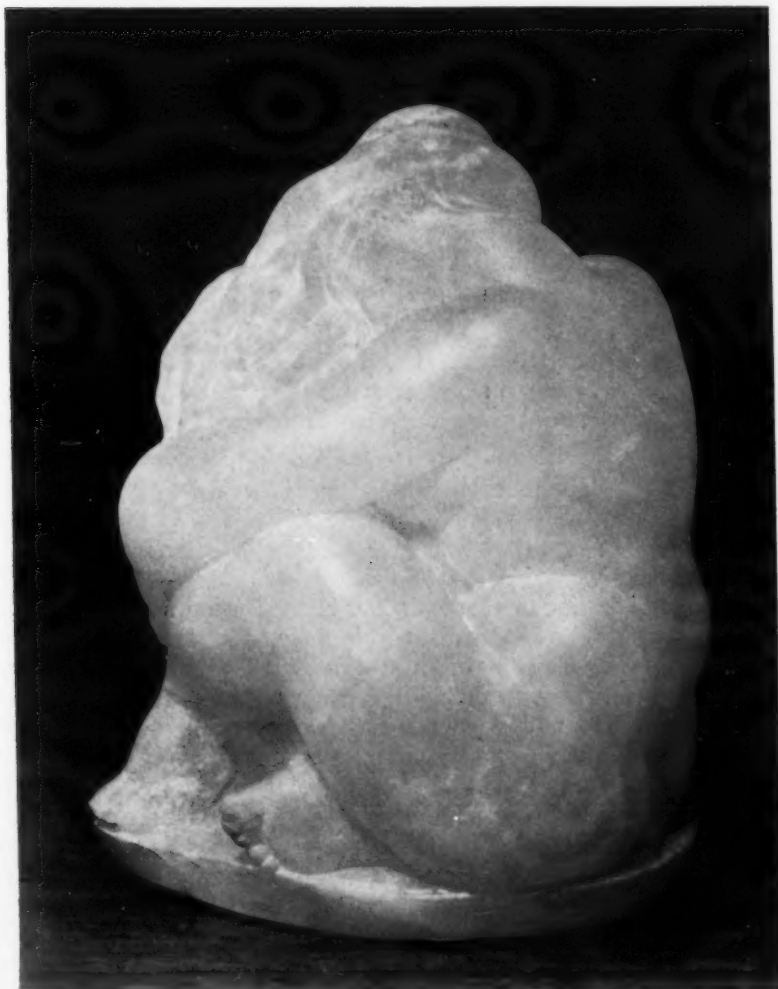
EXHIBITED AT FREDERICK KEPPEL & COMPANY

"FEMME A L'EPINGLE," LITHOGRAPH BY AUGUSTE RENOIR

merry figure scenes she loses the joyous warmth that constitutes her greatest attraction. The supernatural visions have none of the deep insight necessary for the fulfillment of a mystical painting. They are almost literal descriptions of spurious wonders, depending entirely on violent color masses to produce a sense of sublimity. Abstract designs in pastel tones also falter in execution.

Such an exhibition of paintings by a self taught artist, as is Miss Pousette, shows both the virtues and dangers of untutored work. Her obvious delight in humanity is projected beyond the actual execution. Likewise, when her imagination stumbles, her painting lacks the formal factors which could support it. Yet these works are winsome in their fantasy and playful directness.

M. D.



EXHIBITED AT THE DOWNTOWN GALLERY

"SEATED FIGURE," IN ALABASTER, BY ROBERT LAURENT

Prints and Lithographs by Modern Artists

MODERN prints in color by celebrated French artists of the nineteenth and twentieth centuries are on exhibition at Frederick Keppel & Co. Included are lithographs, stencils, aquatints, etchings and woodblocks. Most of these are hand colored and printed not by the artists but by printers after the artists' cartoons.

The variety in technique is echoed in the different subjects and styles. A sober note is sounded by the rust, black and yellow of Gauguin's three woodblocks, printed by the artist in Paris in conjunction with the famous printer, Roy, during the interval between Gauguin's first and second trips to Tahiti. A contrast is Redon's lovely *Beatrice*, a lithograph in delicate yellow, grey and white, with a sprig of blue laurel in the corner above the head of a young girl. Some of the others are Lautrec's deriding posters and small lithographs, including his most famous print, *Le Jockey*; Picasso's abstract compositions in stencil and in a combination of *collage* and etching; Vuillard's lithograph of a comfortable kitchen scene; and Renoir's warm figures, also in lithograph.

Vlaminck's lithograph of a landscape indicates the important role that is played by the oily texture in the artist's paintings. *Les Baigneurs* by Cézanne has been skillfully colored and is an excellent example of this small state. Lurcat's lithograph, *Architecture*, is curiously like a woodblock in the Japanese technique.

The importance, in respect to its greater distributive possibilities, of a reproductive technique in which little and at times none of the character of the artist's hand is lost, is emphasized in this collection of representative works by such masters as Cézanne, Renoir, Picasso, and by numerous other leading artists.

M. D.

ART THROUGHOUT AMERICA

New College and Museum Acquisitions

THE Newark Museum, through Arthur F. Egner, President of the Newark Museum Association, announces the acquisition of an oil by Joseph Stella, *Factories at Night—New Jersey*. Painted in 1920, this canvas exemplifies Stella's dramatic treatment of industrial subjects. Stella's strong sense of design is evident in the picture and his dynamic and decorative style makes free use of the reds and brilliant high lights for which he is famous. This canvas has been on exhibition recently at the Cooperative Gallery in Newark as the feature of an exhibition of Stella's works.

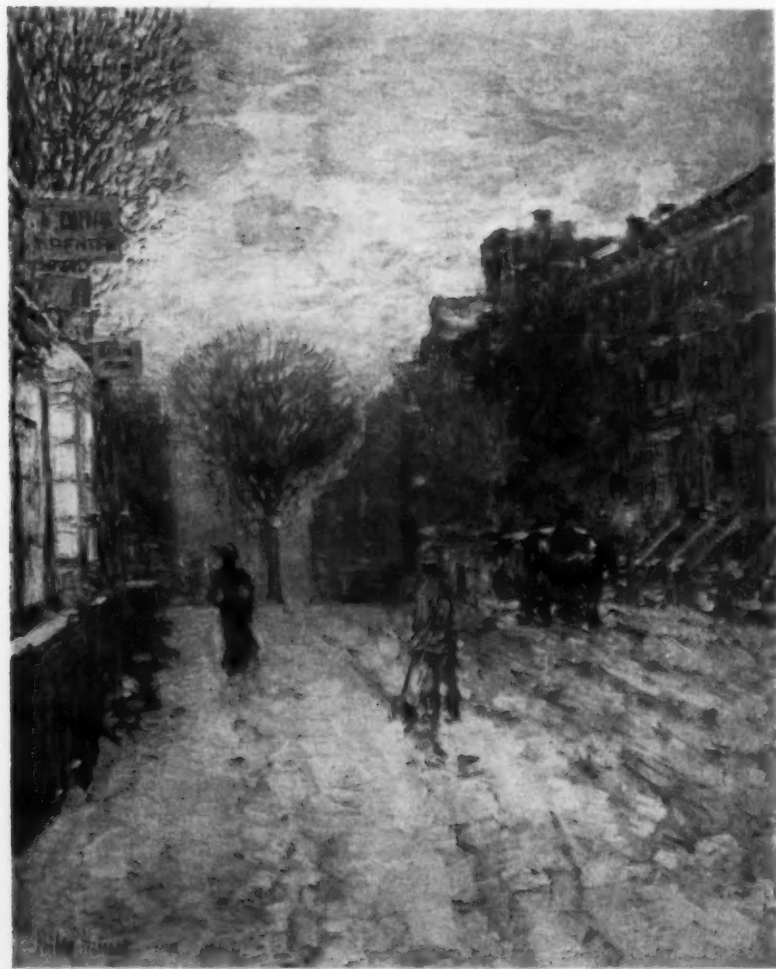
De Hirsh Margules, who exhibits at Another Place, has recently sold two canvases to museums, *Waterbury, Vermont, Bridge No. 1* having been purchased by the Boston Museum of Fine Arts and *Cross Roads—East Gloucester* going to the Museum of Modern Art, New York City.

The Randolph Macon Woman's College, Lynchburg, Virginia, has recently been adding to its interesting collection, which already includes Bellows, Ryder, Davies and Chase. This year's acquisitions have been *Mrs. Scott's House* by Hopper and a fine work by Childe Hassam, *Early Evening After Snowfall, New York, 1906*. The latter was purchased through the Ehrich-Newhouse Galleries and is notable for its interesting tones of blue and grey.

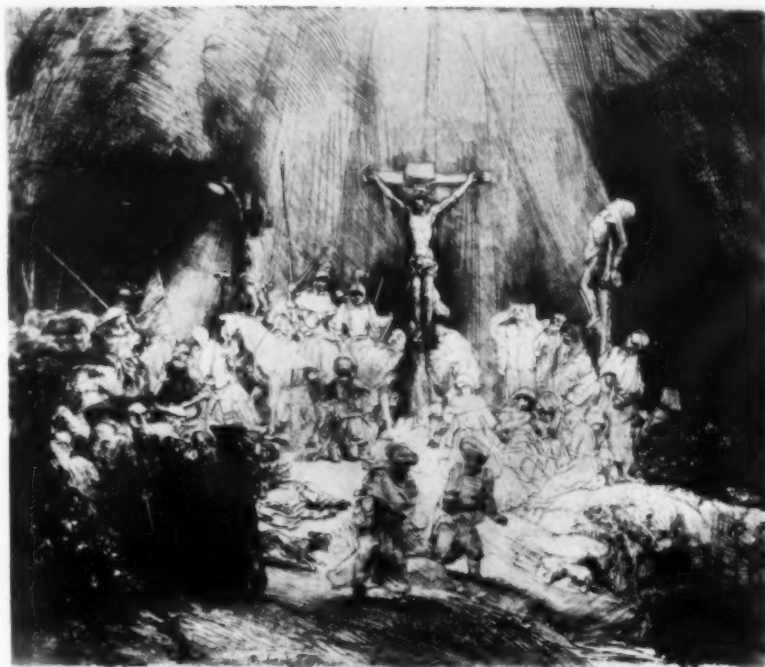
St. Louis: Loan of Rembrandt Etchings

THE City Art Museum of St. Louis is exhibiting this month an important group of Rembrandt's etchings, assembled through the generous coöperation of Mr. Lessing J. Rosenwald of Philadelphia, and the Pierpont Morgan Library. Supplementing these prints are examples from the Malvern B. Clopton loan collection of Washington University and from the Museum's own collection.

The exhibition presents an excellent cross-section of the artist's etched work of all periods, and it was selected with a view to showing his peculiar and remarkable powers as a draftsman. The constant change in Rembrandt's style in etching is accounted for by two things: he was exploring the possibilities of a virtually new medium and he had a remarkable ability in varying the quality and direction



ACQUIRED BY THE RANDOLPH MACON WOMAN'S COLLEGE
HASSAM: "EARLY EVENING AFTER SNOWFALL, NEW YORK, 1906"



LENT BY MR. L. J. ROSENWALD TO THE CITY ART MUSEUM, ST. LOUIS
THIRD STATE OF THE GREAT REMBRANDT "CRUCIFIXION"

of the etched line to fit his particular subject, no matter what it was.

Among what are generally considered his earliest graphic works, is a series of etchings of beggar and peasant types. Several of these are included, such as *Beggar Man and Beggar Woman Conversing*, *Beggar with a Wooden Leg*, and *Beggar with a Crippled Hand*. Almost contemporary with the harshly lighted beggar prints are the *Bust of an Old Man with Flowing Beard* and the amusing self-portrait, *Rembrandt Bareheaded*, both dating from about 1630-1631. These have a more subtle chiaroscuro and a rhythmic, nervous line.

Closely following these came the *Portrait of Rembrandt's Mother Seated at a Table*, attributed to the year 1631, and *Diana at the Bath*. His Biblical plates are well represented; perhaps the most extraordinary being the *Christ Healing the Sick*, the so-called *Hundred Guilder Print* of 1649, an impression of which is lent by an anonymous collector.

After 1650 we begin to see a more open method of line in Rembrandt's etchings. An extreme example is the *Christ Disputing with the Doctors*, and a more moderate one the superb portrait of *Clement de Jonghe*. Drypoint also assumed increasing importance. He undoubtedly found this technique exceedingly responsive in working from nature in such plates as *Landscape with Sportsmen and Dogs* and *The Gold Weigher's Field*.

One of his greatest etchings, the large *Crucifixion*, is shown in both the third and fourth states. It has been suggested that the wide variation in these two states grew out of the artist's desire to show the development of the tragic drama of the crucifixion. The impression of the third state is a loan from Mr. Rosenwald, the fourth from the Clopton Collection.

Boston: Notable Bequests of English Silver

THE collection of English silver in the Boston Museum of Fine Arts has been augmented within the past few years by two generous bequests, which have given it today a leading position among American museums in the field of English silver. In 1933 the Museum received a notable gift of English silver in memory of Charlotte Beebe Wilbour, and in 1935, a collection containing ninety-two pieces, bequeathed by Frank Brewer Bemis.

In the current Museum Bulletin Mrs. Yves H. Buhler, Assistant in Charge of Silver at the Museum, has selected from the Bemis Collection several rare examples heretofore unpublished, for description and illustration. It was difficult to choose only a few pieces from a collection which begins chronologically with a Welsh communion cup of 1577 and contains a variety of forms and styles to the end of the eighteenth century. Several important pieces are already well known, including the "Westbury Cup" of 1585, a silver-gilt bell salt of 1614, an unusual pair of embossed candlesticks and

the "Tontine Cup" in gold made by Pierre Harrache, Jr., in 1702.

Among those published for the first time in the Museum Bulletin are an unusual pomander, or scent ball of silver gilt, three characteristic sixteenth century cups, a beaker from the reign of James I, a tankard made during the Commonwealth, a rare embossed bowl and small beaker, and a coffee pot made by Simon Pantin in 1706.

The scent ball of silver gilt is in the form of an orange corresponding to the description of the one carried by Cardinal Wolsey, as a protection against "the pestylente ayers; to the which he most commonly smelt into. . . ." "It apparently belonged to an archbishop," writes Mrs. Buhler, "for a medallion showing traces of engraving, surmounted by an ecclesiastical hat with ten tassels on its cords, is engraved on the bottom of the foot. . . . When opened, each segment is shown to have a narrow sliding lid whereon is engraved the name of a perfume. . . ." The simple lines of a standing cup of 1579, bearing the London maker's initials TT, illustrates the refashioning of more elaborate chalices into "decent communion cups" under the edict of the Reformation. Another standing cup of coconut enclosed with scalloped edged silver straps was probably made by Sir John Spielman, "Queen's goldsmith" and paper-maker. "Coconuts as bowls for standing cups and tankards," writes Mrs. Buhler, "had been used from the thirteenth century and continued into the seventeenth; they are said to have been sometimes considered as a protection against colic, epilepsy, and rheumatic disorders!"

A small tankard made by CP in 1653 illustrates the severity of style under Cromwell and the Commonwealth. In striking contrast is an elaborate two-handed covered bowl, richly embossed and engraved with two small crests, made during the reign of Charles II whose luxurious tastes influenced the silversmiths in their designs. It was Charles who gave new scope to the art of silversmithing which had suffered during the unsettled political conditions under the Commonwealth. A small beaker embossed with conventionalized tulips further illustrates the sumptuousness of this style. The "chinoiserie" design is seen in a set of three round dishes engraved with exotic tropical birds and plants.

During the reign of Queen Anne and George I, tea and coffee drinking became increasingly popular, and the silversmiths were called upon to make numerous tea pots, coffee pots, tea caddies, cream jugs, and trays. Among the characteristic pieces from this period in the Bemis Collection are two tea caddies, one bearing the coat of arms of the Duke of Hamilton, a small coffee pot made by Simon Pantin with the popular cut-card ornament, and a hot milk jug dating from 1724.

Philadelphia: Emlen Etting

AN EXHIBITION of the most recent canvases by Emlen Etting, Philadelphia artist, is at the Boyer Galleries, Philadelphia. Etting is regarded by Philadelphia art lovers as one of the city's most distinctive painters, and one of whom much is expected in the future. Already this young artist has made himself an individual place in painting, and his latest oils bear ample testimony to increasing conviction, power and imagination.

Born 1905 in Philadelphia, Etting was edu-



BEQUEST OF F. B. BEMIS TO THE BOSTON MUSEUM OF FINE ARTS

(ABOVE) PAUL LAMERIE: PAIR OF TUMBLERS, 1735, AND OCTAGONAL CANDLESTICK 1723; (BELOW) THREE ENGRAVED SILVER DISHES BY "E. G.," OF LONDON, 1684



(ABOVE) A MAGNIFICENT EMBOSSED COVERED BOWL MADE BY T. I., LONDON, 1672; (BELOW) THREE ENGRAVED ELIZABETHAN CUPS DATED, 1572, 1592, 1589



ALTARPIECE
SIGNED BY
PIETRO
ALAMANNO:



"THE VIRGIN
AND CHILD
WITH FOUR
SAINTS"

LENT TO THE SPRINGFIELD MUSEUM OF FINE ARTS BY WILDENSTEIN & CO.

cated at Harvard, from which he graduated in 1928, later studying in Paris under Andre Lhote and at the Academie de la Grande Chaumière.

Springfield: Painting of the Italian Renaissance

THE opening of the season at the Springfield Museum of Fine Arts consists of a loan exhibition of Italian Renaissance paintings, dating from 1280 to 1560. Twenty-two paintings, a statue and three Flemish tapestries make up the exhibition. The statue, *Hercules and Antaeus*, is by Baccio Bandinelli. The three tapestries, lent by French and Company, are *The Story of the Romance of the Rose* (fifteenth century), and *Hunting Scene* and *The Approach to Calcutta* (both sixteenth century).

Among the paintings, Venice is represented by a *Virgin and Child* by Bartolomeo Vivarini, and a *Madonna and Child with Saints* by Marco Basaiti. Paintings by Pietro Alamanno, Melozzo da Forlì and Antoniazio Romano represent the Umbrian School. From Siena are paintings by Ambrogio Lorenzetti, Bartolo di Fredi, Giovanni di Paolo, Andrea di Niccolò, Giovanni del Biondo, and a diptych of the School of Simone Martini. Among the Florentines there is a fine *Madonna and Child with Saints*, of the School of Bernardo Daddi; a triptych by Neri di Bicci; an *Annunciation*, of the School of Filippino Lippi; a Lorenzo di Credi *Virgin and Child*, *Two Angels* and *St. John*; and several others.

Los Angeles: A Great Art Extension Plan

OVER one hundred and fifty representatives of various leading art groups, clubs, and chambers of commerce in Southern California met recently to outline a comprehensive plan sponsored by the Los Angeles Art Association. This California Art Extension Plan, as outlined, will create a number of Art Chapters in different communities; arrange outstanding art exhibits and lectures for each chapter; begin permanent collections of art; lay foundations for Civic Art Museums in each community; and bring art collecting within the reach of every citizen. Fifteen thousand members will be able to make available an art fund which will provide circulating exhibits, lectures, permanent collection purchases and fine original prints for each contributing member.

The Death of Lorado Taft and S. Yamanaka

WITH the death of Lorado Taft in Chicago on October 30, the older generation of American sculptors, as well as the Chicago Art Institute, has lost one of its outstanding figures. Born in 1860, Lorado Taft studied in Paris at the Beaux Arts, and is best

known to the American public for his large number of heroic monuments; of these the principal ones are his *Fountain of Time* in Chicago and his huge concrete sculpture commemorating the American Indian, *Black Hawk*, which stands on a high promontory overlooking the Rock River near Oregon, Illinois. Other well-known works include his fountain, *The Great Lakes*, typical of the static, dignified quality of his art, and *The Blind*, inspired by Maeterlinck's play by the same name.

Actively interested in America's development, Mr. Taft lectured widely and wrote books and articles dealing with municipal improvement and beautification. He was one of the first to conceive the project of miniature art galleries for the schools of the country and bent all his efforts towards making art more accessible to Americans. While not in sympathy with so-called "modern" art, he has proved himself in this to be more than ahead of his time. Among the many prizes awarded Lorado Taft were the Designer's Medal of the World's Fair of 1893, the gold medal at the St. Louis Exposition, and the silver medal of the Pan-Pacific Exposition. He was also the holder of many honorary degrees. Among his books, the *History of American Sculpture* and *Recent Tendencies in Sculpture* testify to the active part he played in America's artistic education.

IT was with great regret that both Oriental and Occidental art circles learned of the death of Sadajiro Yamanaka, dealer and patron, as well as one of the foremost connoisseurs, of Asiatic art today. Born in 1866, he was apprenticed and later adopted into the Yamanaka family (already famous as art dealers for several generations), eventually marrying the daughter and assuming the family name. He first came to America forty years ago, opening the New York branch of the firm in 1894. Actively interested in archaeology, he accompanied expeditions to China and Cambodia which resulted in the bringing to light of such important finds that the Emperor of Japan conferred on him the order of Rokuju Hosh for his contributions to the interests of art in Japan. In 1928 he was similarly honored by the French Government for archaeological work in Annam, and in 1933 President von Hindenburg of Germany decorated him with the *Rotes Kreuz* order.

Not only was Mr. Yamanaka one of the principal purveyors of Oriental art to the Western world, but he also carried the arts of Europe to Japan where they found instant appreciation among the collectors there. He sponsored the publication of a number of art books for the purpose of educating the public and stimulating an interest in Chinese arts, the most noted of which is *Selected Relics of Chinese Bronzes* by Professor Umehara of Kyoto Imperial University. Branches of the firm exist in London and Peiping as well as in many of the principal American cities.

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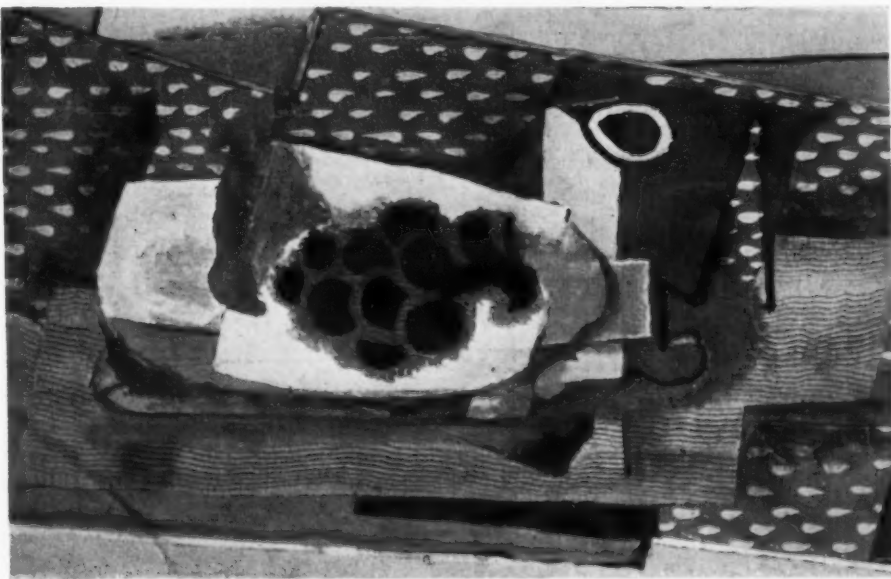
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the landscape of his homeland the paradise of which he had dreamed when he meditated before Poussin's pastorals. A radiant landscape, *L'Estaque*, fused in itself like the thought-picture of a Chinese philosopher-painter—another, *Gardane—The Farm of the Jas de Bouffan*; both give an idea of the happiest period in Cézanne's life when an unearthly beauty seems to have flowed in delicate tints from his sensitive brush.

By 1890, chromatic progressions of phosphorescent tones alternate with powerful indications, strong and secure like Bach's *Orgel-ton* over which life in all its mobility weaves its rhythmic flow like an intricate lace tracery. . . . The *Oak* is written in this shorthand-style, as well as the *Stone Quarry of Bibemus*, volcanic and threatening, and a *Mont St. Victoire* with its sliding triangle, which fas-

cinated Cézanne's sense of architectural equilibrium. These three landscapes lead up to the *Stone Quarry of Tholomet*, brick red and freshly youthful as if the artist had again discovered a new answer to a long quest.

A progress contrary to the landscapes occurs with the portraits. Delicate and airy in the beginning like the *M. Choquet* (1883-87) and *Jules Peyron*, one of his friends, (1885-87) we are led past the sombre and strongly accentuated portrait of his son to that of his friend Vollard. In this work Cézanne masters the rhythmic interrelation of strongly active forms. The personality of the sitter is seized with vigor that approaches violence. Delicate gradations elaborate the image into a closely woven whole, in which sparsely accentuated lines determine the reflective nature of the subject.

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The Art News of London

A RECENTLY opened loan exhibition at the National Gallery is attracting considerable interest with the two new paintings lent by Sir William Burrell, one a fine Giovanni Bellini, and the other a panel from the workshop of Domenico Veneziano. A further addition is a landscape by Joachim Patinir, a bequest by the late Mrs. Henry Oppenheimer.

The Bellini *Virgin and Child* is a particularly fine one and was doubtless one of his most popular works at the time, as there exist several studio replicas of it. One of these, dated 1489, gives a clue to the date of the original. It is painted on panel measuring 25 by 19 inches and it is interesting to record that, due to dirt and repaint, it was for many years considered the work of a pupil. It comes from the Barberini Collection.

The picture is one of great originality and expressiveness. Its composition is remarkable in the contrast between the Child, on the one hand, with its rounded and sharply defined contours, and the Virgin on the other, whose angular gesture and straight falling cloak give a moving sense of tragedy. She wears a blue grey-lined cloak over a dull crimson robe and a white kerchief with a delicately embroidered border. A golden-green curtain forms the background, and the base of the picture is a parapet of amber marble.

The panel attributed to the workshop of Domenico Veneziano measures 15 by 19 inches and represents the *Judgment of Paris*. Originally it probably formed part of a piece of furniture.

The Patinir is a fantastic representation of St. Jerome in a rocky landscape. Somewhat Chinese in effect, it has the delicate fancy and strange remote coloring associated with this artist, and was one of the most popular pictures at the great Flemish Exhibition in 1927.

ANNOUNCEMENT is made of the forthcoming sale of the collection of Chinese porcelain, jades, ivories, and enamels formed by the New York dealer, Edward I. Farmer, at Sotheby's. Outstanding in this collection is a K'ang Hsi star-sapphire vase, while other items include a superb series of *famille verte* vases, a few *famille rose*, as well as fine jades and corals.

BEGINNING in November, Christie's announces a sale of old English plate from the collection of the late C. H. T. Hawkins. From other sources comes a Charles II cup engraved with a coat of arms, a Commonwealth porringer and cover by "A. M.," the maker of the Hanbury Cup, and a George I coffee-pot by Paul de Lamerie.

THE Redfern Gallery is now showing an exhibition of recent paintings by Richard Eurich, together with paintings and watercolors by contemporary English artists. Nearly all of Eurich's paintings are of ships, which he represents in considerable detail. But in spite of his careful drawing his paint is laid on freely and his arrangements of decorative color are skillfully handled. Among the works of this rather mixed exhibition, *View from Battersea* by Adrian Daintrey and Harold Gilman's *Sleeping Woman* stand out.

THE eighty-seventh show of the New English Art Club gives the impression of an exhibition where the painting is better than the pictures. Noteworthy among these works is *The Lake, Regent's Park* by Mrs. Beryl Sinclair and *Stream in Sunlight* by P. H. Jowett with its fine iridescent light effects. Miss Ethel Walker has produced some very successful decorative panels.

A WELCOME exhibition of paintings, lithographs and etchings by the veteran Norwegian artist, Edvard Munch, is opening at the London Gallery. Mr. Munch's is a highly expressive art executed in a broadly impressionistic style. In his work, we see a combination of French technical influences on the native Scandinavian emotional and expressive genius. This movement, which has grown in German and Scandinavian countries, can well be described by the words "mass impressionism." An atmosphere of emotion is created in the remarkable lithograph entitled *The Death Chamber* with its effective grouping of figures, though this borders on sentimentality in another lithograph, *Jealousy*. His paintings, *Landscape*, *Reclining Woman* and *Water Side* are broadly painted with fluent touches which allow a more direct emotional expression than the spotting of the French neo-impressionists.

The Art News of Paris

THE opening of the Salon d'Automne, mentioned in these columns last week, is still the principal artistic event in Paris. Installed in new quarters, it has light and space and a kind of dignified cleanliness. After the frigid rooms and gas stoves of the Grand Palais, this in itself is a great deal.

The change of address, however, fails to coincide with any new school, counter-reaction, or era, and with the exception of the paintings of Caillard and Planson, there is a certain lack of works of real creative ability and energy. A fine new hall for sculpture offers magnificent opportunity for putting on the best show of its kind in Paris and it is to be regretted that this was not made the most of; the space was given over principally to retrospective groups and to the sculpture of painters which, by comparison with a comprehensive exhibition of contemporaries, seems thin. This is to be hoped for next year. But if not exactly overwhelming, the Salon taken all in all, is of more than average interest and has been exceedingly well organized and presented by M. Robert Lotiron who evinces the greatest artistic taste and discrimination.

In contrast to the large space devoted to paintings, the exhibition of decorative art is comparatively small, but none the less interesting. Its outstanding feature is an architectural section devoted to



FRANCOIS COTY SALE: ETIENNE ADER GALLERY

"LA BELLE STRASBOURGEOISE," PAINTING BY LARGILLIÈRE

school furnishings and decorations on which M. René Herbst is to be congratulated. The latter include photostat murals and a large decorative panel entitled *les Sports* by Fernand Léger.

Ceramics are well represented by Jean Besnard, Massoul, Bichoff, and Guidette Carbonnel, whose works are already familiar here. A special tribute is due to Paul Beyer. With his robust and unusual textures and warm colors lit by direct contact with the flame, he has the strength and naïveté of a village craftsman. His sense of form is manifested not only in his bottles and pitchers, but also in his statue of *Saint Eloi* which seems carved, with primitive religious fervor, directly from a tree trunk.

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Favrat has some engraved stones, one with a design of ferns that has the mysterious perfection of a fossil skeleton. Goupy has contributed the finest porcelain and Jean Luce fruit-juice glasses engraved with a steady spiral line.

A bold Picasso motif has been used in a red leather embossed binding by Paul Bonet while a sickle and hammer aptly illustrate the cover of Malraux's *La Condition Humaine*.

AN important sale of the art properties of the late François Coty, the famous Parisian perfumer, will take place at the Etienne Ader Galleries on November 30 and December 1. The contents of the two châteaux of M. Coty, one near Paris at Louveciennes, the other at Puy d'Artigny in Touraine, will be dispersed. Paintings of the eighteenth century in France are brilliantly represented in this collection; the most notable being *L'Ile Enchantée* by Watteau; a masterful work of Largillière, *La Belle Strasbourgeoise*; and canvases by Boucher, Fragonard, Greuze and Moreau the elder. Two important English canvases are also included; Sir Josuah Reynolds' *Omiab*, *Indigene de O'Tabiti* and Romney's *Portrait of Miss Pitt*. Important drawings in this collection are those of Baudouin, Blarenbergh, Demachy, Fragonard, Ingres, Lespinasse, Hubert Robert, St. Aubin and Watteau.

The furniture and furnishings are also of high quality and interest. Included are several terra cottas, signed by Clodion; and an important life-size statue of *Voltaire*, in terra-cotta, by Houdon, the model of the marble statue executed for Catherine II of Russia, and now in the Hermitage Museum in Petrograd. Notable among the furniture is a very exceptional Louis XIV set, consisting of a sofa and ten armchairs covered with St. Cyr point tapestry, partly embroidered in metal. There are pieces made by the best known cabinet-makers of the Regency, Louis XV and Louis XVI periods. Tables, commodes, and other pieces signed by such men as Cressent, Criaerd, Carrel, Roussel, Dusautoy, Weisweiler, Evald, Moreau and Roentgen are included.

Tapestries include Aubusson, Beauvais and Gobelins, and among the finest are *La Portière des Chars du Triomphe*, after LeBrun; *L'Opérateur ou la Curiosité*, after Boucher; *Les Portières des Dieux*, after Claude Audran the younger; and the unique set of four Brussel Beauvais tapestries, *Les Divinités Marines*, partly woven in gold after cartons of Berain, specially made for Louis de Bourbon.

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The Art Index



1929-September 1932 and October 1932-September 1935.

The Art Index is comparatively new but the idea behind it is not. For many years leading libraries and museums discussed the possibility of a co-operative index to art periodicals as a means of eliminating expensive duplication. It was not until 1929, however, that definite steps were taken. In that year, after careful consideration of all possibilities and alternatives, the American Association of Museums and the Association of Art Museum Directors asked The H. W. Wilson Company to undertake publication of such an index on behalf of the museum and library fields.

In January 1930 the first issue of The Art Index was published. During the first few months indexing of the chosen periodicals was carried back to January 1929 as a starting point. Two permanent cumulations have been published, covering, respectively, January

Scope of the Index

The Art Index covers practically every subject in the field of art dealt with in the general art museum or art library. The specific divisions included are: Archeology, Architecture, Ceramics, Decoration and Ornament, Engraving, Graphic Arts, Landscape Architecture, Painting and Sculpture.

The indexing covers the contents of 149 magazines and museum publications, chosen for inclusion by a vote of the subscribers and with the advice of advisory committees appointed by the sponsoring organizations and the American Library Association. Additional periodicals are added from time to time, as support warrants, in the same manner.

The indexing is by author and subjects, all entries in one alphabet. Special attention is given to the indexing of all plates and illustrations, including architectural working drawings and designs.

Plan of Publication

The Art Index is published in three single quarterly issues and an annual cumulation, with a permanent three-year cumulation, in place of the annual volume, every third year.

Rates

The Index is sold on the service basis plan of charge. Subscription rates and cost of back material quoted on request of

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COMING AUCTIONS

Barbizon Painters from the Wells Estate

THE collection of paintings, Chinese porcelains, antique fabrics, French period furniture and other objects of art belonging to the estate of the late Mrs. W. Storrs Wells, from her former residence at 16 East 57th Street and her more recent apartment at 417 Park Avenue, New York, will be dispersed at public sale by order of the executrix, together with property of Mrs. Natalie Wells Peters, at the American Art Association-Anderson Galleries the evening of November 12 and the afternoons of November 13 and 14, following exhibition from November 7.

Some seventy paintings in the sale, consisting almost exclusively of landscapes of the Barbizon School and illustrative works by outstanding genre painters of the nineteenth century, were mainly collected by Mrs. Wells' father, James A. Raynor, one-time president of the Erie Railroad. Foremost among these is an important late canvas by J. B. C. Corot, *Les Baigneuses à l'Enfant*, a romantic landscape enhanced with luminous figures. Other paintings of note are *The Shepherdess* by J. F. Millet, a replica of the one now in the Boston Museum of Fine Arts, *Berceuse* by William A. Bouguereau and *The Blue Mosque* by Jean L. Gérôme. *Sir William Palgrave*, an equestrian portrait of a foxhunter by C. D. Langley, signed and dated 1843, is a notable example of figure painting in the style of the best English sporting works. Also included are representative landscapes with cattle by Jacque, Dupré and Troyon, genre canvases by Italian and Spanish artists and, among a few works of earlier schools, *Charles Alexandre de Lorraine*, a portrait by Hyacinthe Rigaud.

Outstanding among the furnishings is a magnificent sixteenth century Brussels Renaissance silk-woven tapestry entitled *Hippolytus and Diana*. Art objects include a marble statue, *Neptune Releasing the Storm*, by Lambert-Sigisbert Adam, French eighteenth century sculptor, and an enameled polychrome terra cotta wreath, with central relief of the Madonna and Child, from the atelier of Andrea Della Robbia, fifteenth century Florentine.

A French and English Furniture Collection

THE furniture and furnishings removed from the home of Mrs. Theodore Revillon of 956 Fifth Avenue, will be sold at public auction at the Rains Galleries at her order on Wednesday, Thursday



SABIN-PORTER SALE: RAINS GALLERIES

THE GREEN-TRUMBULL MEZZOTINT OF WASHINGTON



WELLS SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
"LES BAIGNEUSES A L'ENFANT," OIL BY J. B. C. COROT

and Friday, November 11, 12 and 13, at 2:30 each day. The property will be placed on exhibition on Saturday, November 7 and daily thereafter from 9 to 6 P. M.

The furniture includes both period pieces and reproductions of Queen Anne, Chippendale, Sheraton, William and Mary and Georgian in the English group, and Louis XV and Louis XVI pieces in the French group. A variety of items of furniture such as sofas, dining chairs, side chairs, coffee tables, consoles, occasional pieces and mirrors form the better part of the three-section catalogue.

The furnishings which accompany the foregoing include candelabra, vases and statuettes. Fine Sheffield and silver, some of it of the best period, is offered in the form of entree dishes, tea urns, sauce boats, coffee pots, tea services, vegetable dishes, platters, candlesticks and flatware. The sale further includes Oriental rugs and a small group of decorative paintings.

Sabin-Porter Historical American Prints

SELECTIONS from the famous print stock of three generations of the Sabin family will be offered at public sale at the Rains Galleries by order of the present owner, Howard F. Porter, on the evening of November 12. These embody some of the rarest and most important American Historical subjects and include several of the rare Washington portraits, notably the Valentine Green-Trumbull mezzotint, the Alex Campbell mezzotint and others executed during his lifetime, as well as portraits of soldiers and statesmen of Colonial and Revolutionary eras. There are also prints of Benjamin Franklin portraits, and portraits of eminent personages including Simon Fraser, Commodore Hopkins, Israel Putnam, Charles Lee, Major Robert Rogers, General John Sullivan, Sir Jeffrey Amherst, Robert Monckton, and the seldom-seen portrait of Oglethorpe.

An uncommon group are American views of Bethlehem, Penn., Bristol College in Bucks County, lithographs of New England towns and cities and a fine colored Wall-Hill aquatint, *New York from Weehawken*. Interesting is a Currier & Ives in proof condition called *Four-in-Hand*. Further prints relate to American politics.

Rivaling the finest English sporting prints is a set in colors of four horse prints by John Hill published in New York in 1830. A complete set of the fine Cozzens yachting prints are listed in detail for the first time, as well as some of the best Currier & Ives clipper ships. Completing the American group are Currier & Ives winter scenes.

Miniature Sculpture by **CECIL HOWARD** Watercolors by **RAOUL DUFY**

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EXHIBITIONS IN NEW YORK

(Continued from page 4)

An American Place, 509 Madison Ave. *Photographs by Ansel Adams*, to Nov. 25.

Another Place, 43 West 8th St. *Paintings by Elias Goldberg*, Nov. 7-28.

Arden Gallery, 460 Park Ave. *Paintings, Drawings and Sculpture by Five Generations of the Emmet Family*, to Nov. 21; *Paintings on Glass, Frescoes, Montage by John Pratt*, to Nov. 25.

Argent Galleries, 42 W. 57th St. "Sports and Pastimes" by the National Association of Women Painters and Sculptors; Long Island Landscapes by Katherine B. S. Larkin, to Nov. 14.

Artists' Gallery, 33 W. 8th St. *Paintings by Ben-Zion*, Nov. 8-28.

Babcock Gallery, 38 E. 57th St. *Watercolors by John Costigan*, to Nov. 23.

Bignou Gallery, 32 East 57th St. *Cezanne Exhibition*, to Dec. 15.

Brummer Gallery, 53 East 57th St. *Paintings by Derain*, Nov. 9-Jan. 2.

Carnegie Hall Art Gallery, 154 W. 57th St. *Exhibition of Portraits*, to Nov. 30.

Contemporary Arts, 41 W. 54th St. *Brush Drawings, Woodcuts and Wood Engravings by Bernard Essers*, to Nov. 14; *Paintings by Tony Mattei*, Nov. 9-28.

Decorators Club, 745 Fifth Ave. *Silk Murals by Lydia Bush-Brown*, Nov. 7-21.

Downtown Gallery, 113 West 13th St. *Tenth Anniversary Exhibition: American Art—1800-1930*, to Nov. 28.

Durand-Ruel, Inc., 12 E. 57th St. *Paintings by Renoir Since 1900*, to Nov. 14.

Durlacher Bros., 11 East 57th St. *Paintings by Quentin Massys*, to Dec. 5.

English Book Shop, 64 East 55th St. *Sculpture and Paintings by Malvina Hoffman*, to Nov. 14.

Ferargil Galleries, 63 East 57th St. *Watercolors by Olga Poussette; A Private Collection*, to Nov. 15.

Fifteen Gallery, 37 West 57th St. *Oils and Watercolors by Charles Hovey Pepper*, to Nov. 14.

Galleries of the Fine Arts Society, 215 West 57th St. *Annual Exhibition of the New York Society of Painters*, to Nov. 15.

Grand Central Art Galleries, 15 Vanderbilt Ave. *1936 Founders' Show* to Nov. 13; *Pastels, Watercolors and Prints of Canada and Haiti by George Wright*, to Nov. 21; *Fifth Avenue Galleries, Fifth Ave. at 51st St. Paintings by Anthony Thieme*, to Nov. 14.

Guild Art Gallery, 37 W. 57th St. *Paintings by Menkes*, Nov. 9-28.

Marie Harriman Gallery, 61 East 57th St. *Chardin and the Modern Still-Life*, Nov. 10-28.

Arthur H. Harlow & Co., 620 Fifth Ave. *Paintings, Watercolors and Etchings by Arthur Briscoe; Etchings by Gerald L. Brockhurst*, to Nov. 21.

Frederick Keppel & Co., 71 E. 57th St. *Modern French Prints*, to Nov. 25.

Kleemann Galleries, 38 E. 57th St. *Watercolors by Walter Pach*, to Nov. 21.

M. Knoedler & Co., 14 E. 57th St. *Masterpieces of American Historical Portraiture*, to Nov. 21.

C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Paintings by Guy Pène du Bois*, Nov. 11-28.

Julien Levy Gallery, 602 Madison Ave. *Recent Paintings and Gouaches by De Chirico*, to Nov. 17.

Lilienfeld Galleries, 21 East 57th St. *Paintings by Vlaminck*, to Nov. 14.

Macbeth Gallery, 11 E. 57th St. *Paintings by Elliot Orr*, to Nov. 16.

Pierre Matisse Gallery, 51 E. 57th St. *La Danse, Original Sketch for the Moscow Decoration, by Henri Matisse*, to Nov. 21.

Guy E. Mayer Gallery, 41 E. 57th St. *Prints, Drawings and Watercolors by Robert Austin; Antique Chinese Plates*, to Nov. 14.

Midtown Galleries, 605 Madison Ave. *Watercolors by Saul*, to Nov. 14.

Milch Galleries, 108 West 57th St. *Nineteenth and Twentieth Century Figure Paintings*, to Nov. 30.

Montross Gallery, 785 Fifth Ave. *Paintings by Henry Strater*, Nov. 9-28.

Morton Galleries, 130 West 57th St. *Memorial Exhibition of Paintings by Alice Hirsh*, to Nov. 16.

J. B. Neumann's New Art Circle, 509 Madison Ave. *Paintings by Weber, Kopman, Friedman, Herrmann, Gatch, Klee and Kandinsky*, to Nov. 15.

Arthur U. Newton Galleries, 11 East 57th St. *Old Masters*, to Nov. 30.

Georgette Passedoit Gallery, 22 East 60th St. *Sculpture by José Crefft*, to Nov. 30.

Frank K. M. Rehn Galleries, 683 Fifth Ave. *Paintings and Watercolors by Reginald Marsh*, to Nov. 14.

Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings and Pastels by Dimitri Bouchène; Portraits by Jean Appleton*, Nov. 10-Dec. 1.

Schwartz Galleries, 507 Madison Ave. *Charcoal Drawings by William Rogers*, to Nov. 14.

Jacques Seligmann & Co., 3 E. 51st St. *Works of the "Blue" and "Rose" Periods by Picasso*, to Nov. 26.

Marie Sterner Galleries, 9 East 57th St. *Paintings by Edy Legrand*, Nov. 9-25.

Studio Guild, 730 Fifth Ave. *Decorative Paintings by Mara; Paintings by Virginia Adolph; Jungle Paintings by Lois Tracy*, to Nov. 14.

Gallery of Mrs. Cornelius Sullivan, 57 East 56th St. *Paintings by Henry Ferguson*, to Nov. 10.

Uptown Gallery, 249 West End Ave. *Paintings by Judson Briggs*, to Nov. 27.

Valentine Gallery, 16 East 57th St. *Retrospective Exhibition of Picasso*, to Nov. 21.

Walker Galleries, 108 E. 57th St. *Sculpture by Anna Glenny*, Nov. 10-24.

B. Westermann Co., 24 W. 48th St. *Oil Paintings and Charcoal Drawings by Martin Kainz*, to Nov. 13.

Howard Young Galleries, 677 Fifth Ave. *Selected Eighteenth Century Portraits*, to Nov. 23.

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